

MONVMENTA POLYPHONIAE LITVRGICAE

SANCTÆ ECCLESIAE ROMANÆ

SERIES I

TOMUS I

FASCICVLVS VI

JOHANNES OCKEGHEN, Missa super L'homme armé

SOCIETAS UNIVERSALIS SANCTÆ CECILIAE

ROMÆ A. D. MCMXLVIII

VI. OCKEGHEM

KYRIE

Musical score for the first system of the Kyrie. It consists of four staves. The top staff has a treble clef and a common time signature. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The lyrics 'Kyrie' are written below the first, second, and fourth staves. The music is written in a simple, melodic style with various note values and rests.

Kyrie

Kyrie

Kyrie

Kyrie

6

Musical score for the second system of the Kyrie. It consists of four staves. The top staff has a treble clef and a common time signature. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The lyrics 'eleyson', 'Lhomme', and 'arme' are written below the staves. The music is written in a simple, melodic style with various note values and rests.

eleyson

eleyson

Lhomme arme

eleyson

13

Musical score for the third system of the Kyrie. It consists of four staves. The top staff has a treble clef and a common time signature. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The lyrics 'Christe' and 'eleyson' are written below the staves. The music is written in a simple, melodic style with various note values and rests.

Christe

Christe e- leyson

Christe eleyson

Christe eleyson

9

Kyrie

Kyrie

Kyrie

Kyrie

6

eley-son

e-leyson

e-leyson

eleyson

13

GLORIA

Et in terra pax hominibus bone voluntatis Lauda-mus te Benedici-

Et in terra pax hominibus bone voluntatis

Et in terra pax hominibus Laudamus te

Et in terra pax hominibus Laudamus te A- 8

mus te Adoramus te Glorifica-mus te Gra-tias a-

Laudamus te Benedicimus te Adoramus te Glorificamus

Adoramus te Domine Deus

doramus te Glorificamus te Gratias 16

VI. OCKEGHEM

gimus tibi propter magnam gloriam tu- am Do- mine De-
 te Gratias a- gimus^{tr} tibi pro-
 rex celestis Deus Pater omnipotens Domine filii unigenite
 agimus tibi propter magnam glo- 24

us rex celestis De- us Domine filii unigenite Jesu Chri-
 pter magnam gloriam tuam Domine filii unigeni- te Jesu
 Jesu Christe
 riam tuam Domine filii unigeni- te Je- 32

ste Domine Deus agnus
 Christe Domine Deus
 su Christe Domine Deus agnus Del 38

Del fili- us Pa- tris
 agnus Dei fili- us Pa- tris
 agnus Dei fili- us Pa- tris
 filius Pa- tris 45

Qui tollis peccata mundi Qui tollis pecca-

Miserere nobis Qui

Miserere nobis

Qui tollis peccata mundi Qui tol-

12

ta mundi su- scipe deprecationem no-

tollis peccata mundi suscipe de-

lis peccata mun- di suscipe

24

stram

precationem nostram Qui sedes

Suscipe depreca-

deprecationem nostram

36

Qui se- des ad dex- teram

tionem nostram

Qui sedes ad dexteram

48

Pa- tris miserere nobis Quoniam

ad dexteram Pa- tris

Patris miserere nobis Quo- 60

tu solus sanctus Tu solus

niam tu solus sanctus Tu solus 72

altissimus Jesu Christe Cum Sancto Spiritu in gloria

solus altissi- mus Cum Sancto Spi- ritu in gloria 84

Dei Patris A- men

ritu in gloria Dei Patris A- men

ria Dei Patris A- men 96

CREDO

Patrem omnipotentem factorem cell et terre visibillium

1)

Patrem

6

et invisibillium Et in unum Dominum Jesum Christum

omnium et invisibillium Et in unum Dominum Jesum Christum filium Dei unigenitum

Et in unum Dominum fili-

15

Et ex Patre natum ante omnia secula

Et ex Patre Deum de Deo

1)

um Dei unigenitum

21

Genitum non factum per quem Qui pro

Deum verum de Deo vero Genitum non factum per quem

Qui propter nos homines

30

1) Canon: Descendendo in dyapente (valet pro toto Credo)

1) A:

pter descendit de celis

Qui propter nos homines descendit de celis

87

Et incarnatus est de Spiritu Sancto ex Maria Virgine

Et incarnatus est

Et incarnatus est de Spiritu Sancto ex Maria Virgine Et

Et incarnatus est

9

Et homo factus est Crucifixus

homo factus est Crucifixus

15

etiam pro no-bis

etiam pro nobis passus

24

IV. OCKEGHEM

sub Pontio Pilato passus et sepul - tus est

passus et sepultus est

et sepultus est

32

Et resurrexit tertia die secundum scrip - turas Et ascendit in celum sedet

Tertia die

Secundum scripturas

Et resurrexit

8

ad dexteram Patris Et iterum venturus est cum gloria vivos et mortu -

Et ascendit Et iterum

Et iterum Cujus regni

Et iterum Cujus regni

16

os Cujus regni non erit finis Et Sanctum Dominum et vivificantem

Et in Spiritum Sanctum

Et in Spiritum Sanctum

22

VI. OCKEGHEM

Qui ex Patre filioque proce- dit Qui cum Patre et filio simul a-

simul adoratur

28

doratur et conglori- (ficatur) Qui locutus es per prophetas

Qui locutus est per prophetas

38

Et unam sanctam catholicam et apostoli- cam eccle-

Et unam sanctam catholicam

Et unam sanctam catholicam et apostolicam

Et unam sanctam catholicam

8

si- am Confiteor unum baptisma

Con-

ecclesiam Confiteor unum baptisma

peccato- rum Et expecto re-

fiteor unum baptisma Et

in remissionem peccatorum Et expecto resurre -

Confiteor 24

surrectionem mortuo- rum Et vitam venturi se -

expecto resurrectionem mortuorum Et vitam venturi

ctionem mortuorum Et vitam venturi

32

cu- li A-

se- li A-

seculi A-

38

men

men

men

Et vitam venturi seculi Amen

44

SANCTUS

The image displays a musical score for a piece titled "Sanctus". It consists of four staves. The top staff is a vocal line, starting with a treble clef and a common time signature (C). It contains three measures of music, each labeled "Sanctus". The second staff is an instrumental line, starting with a bass clef and a common time signature (C). It contains two measures of music, each labeled "Sanctus". The third staff is a vocal line, starting with a treble clef and a common time signature (C). It contains two measures of music, each labeled "Sanctus". The fourth staff is an instrumental line, starting with a bass clef and a common time signature (C). It contains two measures of music, each labeled "Sanctus". The score is written in a simple, clear style, with notes and rests clearly visible. The word "Sanctus" is written in a serif font below each measure of music.

Sanctus

14

Domine Deus

20

Deus Sabaoth

26

VI. OCKEGHEM

Pleni sunt celli et

Pleni sunt celli

6

ter- ra

12

Et terra

gloria

18

tua

24

29

VI. OCKEGHEM

Osanna

Osanna

Osanna

Osanna

12

This system contains the first 12 measures of the piece. It features four staves. The top staff has a treble clef and a common time signature. The second and third staves have a C-clef (soprano and alto positions). The bottom staff has a bass clef. The word 'Osanna' is written below the first three staves. The music consists of various note values including quarter, eighth, and sixteenth notes, as well as rests.

24

This system contains measures 13 to 24. It continues the musical themes established in the first system across the same four-staff layout.

36

This system contains measures 25 to 36. The musical notation continues across the four staves.

48

This system contains measures 37 to 48, which is the final system on this page. The music concludes with a final cadence across the four staves.

Benedictus

Benedictus

10

16

qui venit in nomi-

Qui venit in nomine

26

ne Do-

34

mi- ni

Domini

43

AGNUS DEI

1)

(Agnus Dei)

The image displays a musical score for a vocal piece, likely a Mass, with Latin lyrics. The score is written on five staves. The first staff is a vocal line with lyrics: "tollis peccata mun-di misere-re". The second staff is a vocal line with lyrics: "mundi miserere". The third staff is a vocal line with lyrics: "misere-". The fourth staff is a vocal line. The fifth staff is a vocal line. The lyrics are in Latin, and the music is in a simple, homophonic style.

The image shows a page of a musical score for the song 'L'Espresso' by Debussy. The score is written for voice and piano. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: 'no - bis no - bis re no - bis'. The piano accompaniment consists of two staves. The right hand is in the treble clef and the left hand is in the bass clef. The music is in 4/4 time. The score is divided into measures by vertical bar lines. The lyrics are placed below the vocal staff. The piano part includes chords and single notes that support the vocal melody.

1) *Canon*: Descendendo in dyapason. (*Valet pro toto Agnus Dei*)

VI. OCKEGHEM

Agnus Dei

6

1

qui tollis peccata

Agnus Dei

12

qui

mun-di misere -

miserere

18

re no - bis

no - bis

23

VI. OCKEGHEM

Agnus Dei

9

Qui tollis peccata mundi

21

mundi

80

peccata mundi

42

VI. OCKEGHEM

no-
(mi- se- rere)

54

bis
dona

66

dona nobis
nobis

75

pa- cem
pa- cem
dona nobis pa- cem

84

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SANCTUS

The musical score is written for five systems, each consisting of four staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves, with some words appearing in multiple systems.

System 1: *sanctus* (first staff), *Sanctus* (second staff), *Sanctus* (third staff), *Sanctus* (fourth staff). Measure 8 is indicated at the end of the system.

System 2: *Sanctus* (third staff). Measure 14 is indicated at the end of the system.

System 3: *Dominus* (second staff). Measure 20 is indicated at the end of the system.

System 4: *Deus* (second staff), *Sabaoth* (third staff). Measure 26 is indicated at the end of the system.

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